Alternative Modernities

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Guest Editor

Volume 1
Millennial Quartet

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Coming Attractions

In 2000

**Millennial Quartet, Volume 2: Globalization**
Guest edited by Arjun Appadurai

**Millennial Quartet, Volume 3: Millennial Capitalism**
Guest edited by Jean and John L. Comaroff

**Millennial Quartet, Volume 4: Cosmopolitanism**
Guest edited by Sheldon Pollock, Homi Bhabha, Dipesh Chakrabarty, and Carol A. Breckenridge
In Honor of

Ramchandran Jaikumar
June 18, 1944 – February 10, 1998
Friend, Benefactor, and Scholar

Richard A. Chase
Call for Contributions

Re-iterations: Public Culture seeks contributions to Reiterations, which has three parts: genealogy, etymologies, and miscellany.

genealogy, n.: the descent of three keywords: public, publicity, and public opinion. Genealogy is a reprint section that traces the emergence of a family of key terms: public, publicity, and public opinion. Historical documents that shed light on earlier occurrences of one or more of these keywords, their interrelationship, and their relation to concepts of civil society will be considered. Submissions are welcome. The suggested length is six pages. Please include a title page citing facts of publication (name of publisher, place of publication, and date).

etymologies, n. pl.: true sense or form of the network of keywords: public, publicity, public opinion. Etymologies investigates the contemporary uses and meanings of the terms public, publicity, and public opinion. Short essays (of approximately six to eight pages) that consider the semantics and pragmatics of one or more of these interrelated terms in the context of a particular language and a particular people are welcome. How do these terms compare across cultures and languages? Do their meanings “translate,” and what do their “mistranslations” bode for comparative social theory grounded in what may be hidden ontological statements about civil society?

miscellany, n.: a collection of various kinds, especially news clippings, literary extracts, postcards, and other images. Miscellany reprints media accounts of items relevant to public discourse and debate throughout the world. The section seeks to highlight not only the reported phenomena as such, but also the mediated nature of media coverage. Public Culture especially seeks pieces that are witty or (unintentionally) ironic. Submissions should include all relevant facts of publication and should be no longer than three pages.

artworks, n., pl.: brief reports on innovative critical cultural work within and outside established institutions <new kinds of museums; alternative or oral history projects; the expansion of musical performance and recording into forgotten musical histories or the dissemination of a broader range of musics; alternative publishing ventures or exhibition practices in film, theater, and dance; innovative cultural work with children; public art and art in public such as murals and graffiti; innovative uses of television, radio, or other mass media; and reports on past cultural work—the modernist, socialist, and avant-garde counterinstitutions of the early twentieth century>

CyberSalon: To join Public Culture’s on-line discussion group, send an e-mail message, “Add me to on-line discussion,” to <public-culture-journal@uchicago.edu>, and we will send you easy-to-follow instructions.

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This sequence focuses on a relation, a condition, and an intervention: overlaps and permutations with neither a lack, a lag, nor a copy, instead, an alter position that is split—the alter/native. This eruption changes the modern through mimesis, motion, and migration. The interruption of the alternative reminds us that alter is both a call to action and a position: to alter, to act upon, thereby converting and transforming the original, the center. This is a relation of similarity and difference. A relation of two (or more) things: that which may be chosen instead—the other (or the remaining) course of action. To the extent that the alternative represents a form of modernity, there may be only one at a time. A choice gets made. An alternative also conceptually contains or implies another possibility. It posits neither the pristine nor the privileged domain of a Euro-American original. As modernity is now simultaneously everywhere, interactively everywhere, so is the alter/native—clarifying and transforming. Its remainder is the alter/modern, the refusal of sameness. These are not polythetic overlaps, with the beginning unrelated to the end. Here the beginning (alternative modernities)—shaped by the split—animates the end: alter/modernity.

C.A.B.
Public Culture reports and reflects current research on:
• the cultural transformations associated with cities, media, and consumption.
• the cultural flows that draw cities, societies, and states into larger transnational relationships and global political economies.
• globalization.

Public Culture seeks to:
• establish an international network of scholars committed to research on public culture issues and debates, and on such cosmopolitan cultural forms as cinema, sport, television and video, restaurants, domestic tourism, advertising, fiction, architecture, and museums.
• explore the cultural implications of such processes as migration, the internationalization of fiction, and the construction of alternative modernities.
• situate these forms, flows, and processes in their historical and political contexts.
• publish news clippings and media material, as well as correspondence from our readers.
• announce recent publications and encourage network members to facilitate their acquisition or exchange, particularly across national boundaries, for colleagues who have problems with foreign currency.
• encourage contributions from intellectuals both inside and outside the academy.